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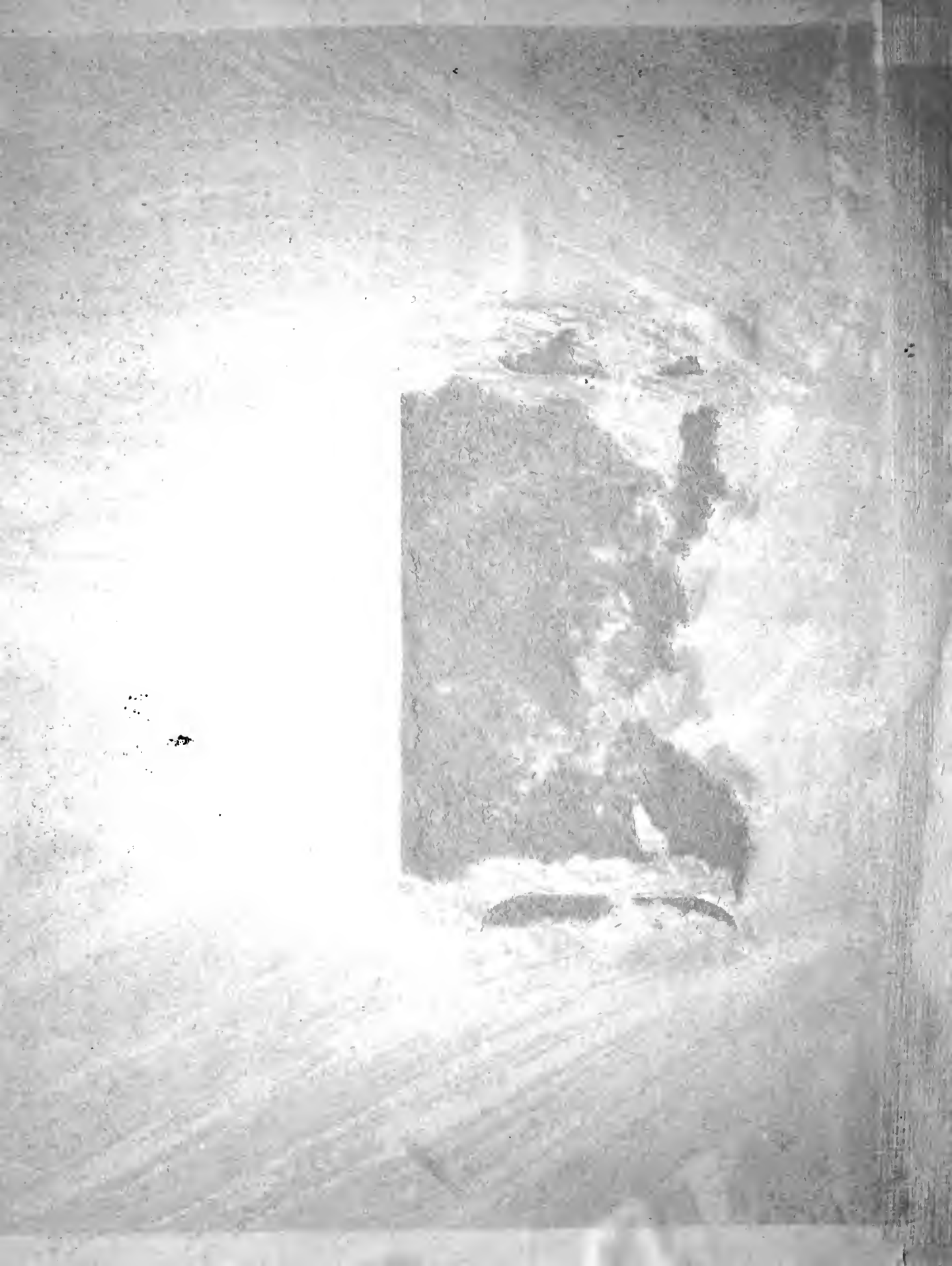
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# DOUBLE SCALES

SYSTEMATICALLY FINGERED

A SUPPLEMENT TO ALL EXISTING PIANOFORTE SCHOOLS

BY

FRANKLIN TAYLOR.

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## DOUBLE SCALES SYSTEMATICALLY FINGERED.

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The fingering of double scales, as given in the various pianoforte schools, exhibits a remarkable amount of diversity, no two teachers agreeing entirely as to the fingering of all the scales, and no single one appearing to follow any definite and recognisable system throughout all the keys. This want of uniformity adds greatly to the difficulty of acquiring a fluent execution in scales of thirds and sixths, since, in addition to the large amount of practice they require, a very considerable time has to be devoted to the endeavour—not always successful—to commit to memory the fingering proper to each scale. It is probably on this account that the practice of this essential branch of pianoforte *technique* is frequently neglected by students.

The present system is designed to lessen the difficulties alluded to by establishing regular principles of fingering; at the same time giving the order in which the scales may be progressively and most advantageously studied. It is based upon the proposition that, since the right and left hands are the exact counterparts of each other, but reversed, so the fingering which is good for one hand must be good for the other, but in the reverse direction, the right hand executing ascending: that which the left hand executes descending, and *vice versa*.

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### MAJOR SCALES. THIRDS AND SIXTHS.

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The fingering of a right-hand scale having a given number of sharps corresponds to that of a left-hand scale having the same number of flats, and *vice versa*. For the fingering to be precisely similar, the hands must move in contrary directions. For example: If the following two scales are played together, the black and white keys will be found to follow each other in the same order, and the same fingering will be used in both hands.

*Scale of G, one sharp, R. H.*

*Scale of F, one flat, L. H.*

### SCALES IN THIRDS.

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The fingering of scales in thirds depends on the place of the little finger, which occurs once in each octave, accompanied by the 2nd finger; the remaining notes are played with  $\frac{2}{1}$  and  $\frac{3}{1}$  alternately.

RULE for R. H. SHARP and L. H. FLAT keys (as far as five sharps and five flats respectively):  
*The little finger falls on the fifth degree in the right hand, and on the sixth degree in the left.*

### Order in which the scales are to be studied.

N. B. Right-hand scales to begin ascending, with the thumb on the key-note; left-hand scales to begin descending, with the thumb on the third of the key.

Key.	Hand.	Little finger on
G	R	D 5 <sup>th</sup> degree
F	L	D 6 <sup>th</sup> "
D	R	A 5 <sup>th</sup> "
B <sup>b</sup>	L	G 6 <sup>th</sup> "
A	R	E 5 <sup>th</sup> "
E <sup>b</sup>	L	C 6 <sup>th</sup> "
E	R	B 5 <sup>th</sup> "
A <sup>b</sup>	L	F 6 <sup>th</sup> "
B	R	F <sup>#</sup> 5 <sup>th</sup> "
D <sup>b</sup>	L	B <sup>b</sup> 6 <sup>th</sup> "

The full notation of the above scales is as follows, but the student is strongly recommended to commit both rules and tables to memory, that the scales may be practised without book, and the full attention given to the position of the hands.

#### Scale of G. Right Hand.



#### Scale of F. Left Hand.



#### Scale of D. Right Hand.



#### Scale of B<sup>b</sup>. Left Hand.





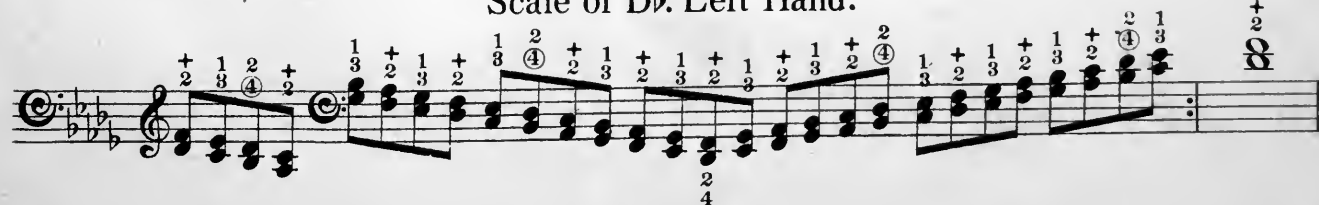
## Scale of A. Right Hand.

Scale of E $\flat$ . Left Hand.

## Scale of E. Right Hand.

Scale of A $\flat$ . Left Hand.

## Scale of B. Right Hand.

Scale of D $\flat$ . Left Hand.

In the above scales, the little finger may, if preferred, be used instead of the second, on the highest note in the right hand, and the lowest in the left.

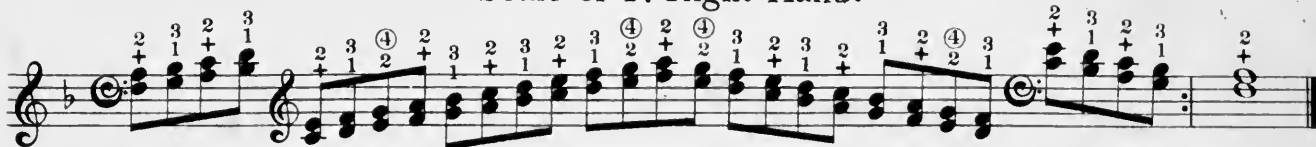
RULE for R. H. FLAT and L. H. SHARP keys (as far as six flats and six sharps.)

*The little finger falls on G in the right hand, and on A in the left.*

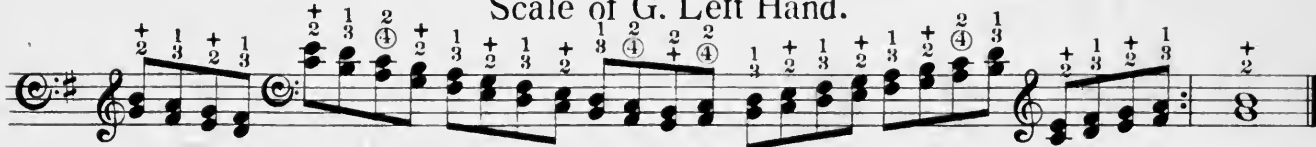
### Order of study.

Key.	Hand.	Little finger on
F	R	G
G	L	A
B $\flat$	R	G
D	L	A
E $\flat$	R	G
A	L	A
A $\flat$	R	G
E	L	A
D $\flat$	R	G $\flat$
B	L	A $\sharp$
G $\flat$	R	G $\flat$
F $\sharp$	L	A $\sharp$

### Scale of F. Right Hand.



### Scale of G. Left Hand.



### Scale of B $\flat$ . Right Hand.



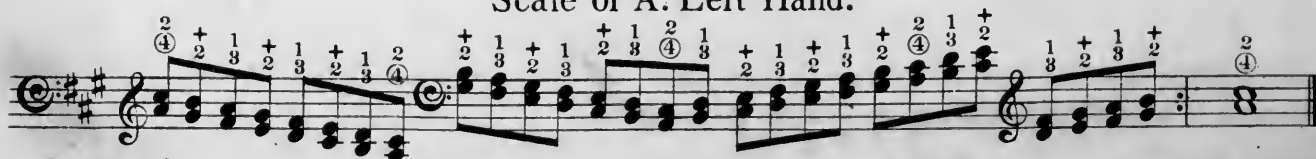
### Scale of D. Left Hand.



### Scale of E $\flat$ . Right Hand.

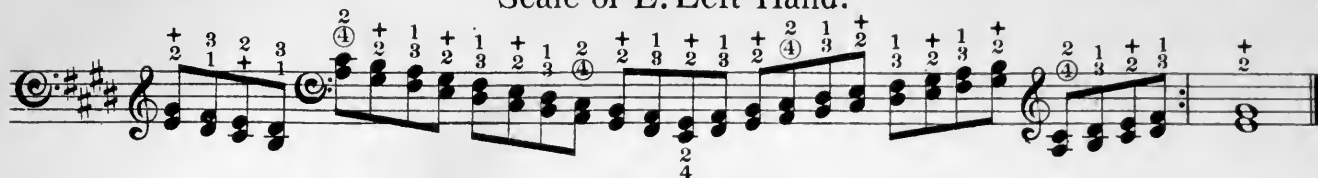


### Scale of A. Left Hand.

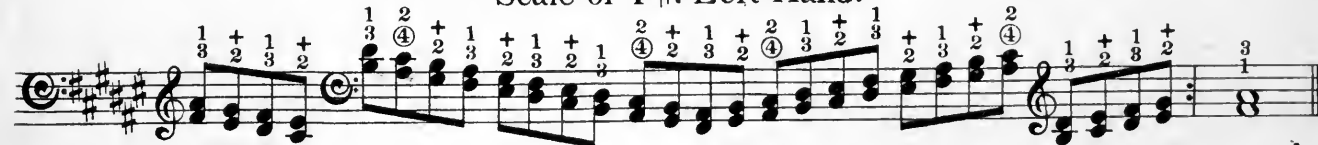


Scale of A $\flat$ . Right Hand.

## Scale of E. Left Hand.

Scale of D $\flat$ . Right Hand.

## Scale of B. Left Hand.

Scale of G $\flat$ . Right Hand.Scale of F $\sharp$ . Left Hand.

In the scales of A $\flat$ , R. H., and E, L. H., the little finger may, if preferred, be used instead of the second, on the highest note in the right hand, and the lowest in the left.

The scale of C having no black key, the place of the little finger is immaterial. It is usually made to fall on G in the right hand, and on C in the left.

## Scale of C. Right Hand.



## Scale of C. Left Hand.



## SCALES IN SIXTHS.

The fingering of scales in sixths depends upon the place of the second finger, which occurs once in each octave, accompanied by the thumb; the remaining notes are played with  $\frac{3}{4}$  and  $\frac{4}{1}$  alternately.

**RULE** for R. H. SHARP and L. H. FLAT keys (as far as five sharps and five flats.)

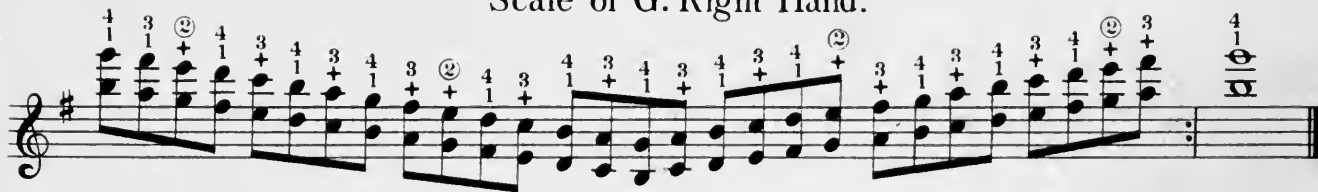
*The second finger falls on the sixth degree in the right hand, and on the fifth degree in the left.*

### Order of study.

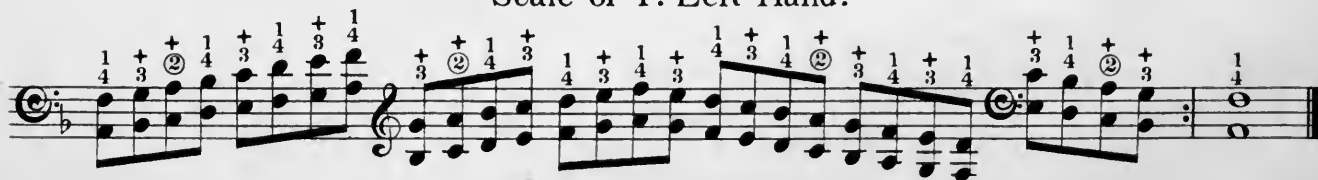
N.B. Right-hand scales to begin descending, with the little finger on the key-note; left-hand scales to begin ascending, with the little finger on the third of the key.

Key.	Hand.	Second finger on
G	R	E 6 <sup>th</sup> degree
F	L	C 5 <sup>th</sup> „
D	R	B 6 <sup>th</sup> „
B $\flat$	L	F 5 <sup>th</sup> „
A	R	F $\sharp$ 6 <sup>th</sup> „
E $\flat$	L	B $\flat$ 5 <sup>th</sup> „
E	R	C $\sharp$ 6 <sup>th</sup> „
A $\flat$	L	E $\flat$ 5 <sup>th</sup> „
B	R	G $\sharp$ 6 <sup>th</sup> „
D $\flat$	L	A $\flat$ 5 <sup>th</sup> „

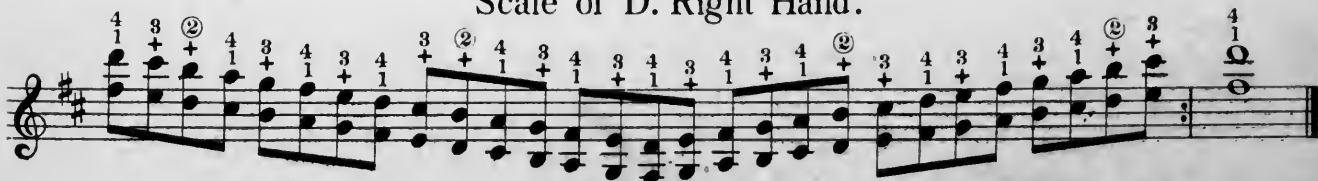
### Scale of G. Right Hand.



### Scale of F. Left Hand.

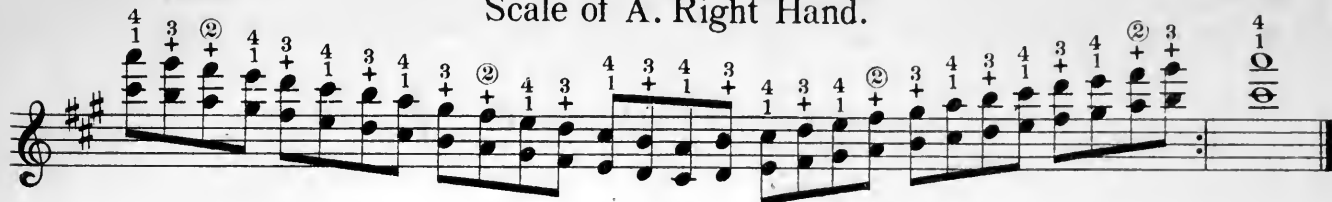


### Scale of D. Right Hand.



Scale of B $\flat$ . Left Hand.

## Scale of A. Right Hand.

Scale of E $\flat$ . Left Hand.

## Scale of E. Right Hand.

Scale of A $\flat$ . Left Hand.

## Scale of B. Right Hand.

Scale of D $\flat$ . Left Hand.

RULE for R. H. FLAT and L. H. SHARP keys (as far as six flats and six sharps.)

*The second finger falls on A in the right hand, and on G in the left.*

### Order of study.

N.B. Right-hand scales to begin ascending, left-hand scales descending. Observe that the scales of E $\flat$  and G $\flat$ , R. H., and the corresponding scales of A and F $\sharp$ , L. H., begin with the first and fourth fingers.

Key.	Hand.	Second finger on
F	R	A
G	L	G
B $\flat$	R	A
D	L	G
E $\flat$	R	A $\flat$
A	L	G $\sharp$
A $\flat$	R	A $\flat$
E	L	G $\sharp$
D $\flat$	R	A $\flat$
B	L	G $\sharp$
G $\flat$	R	A $\flat$
F $\sharp$	L	G $\sharp$

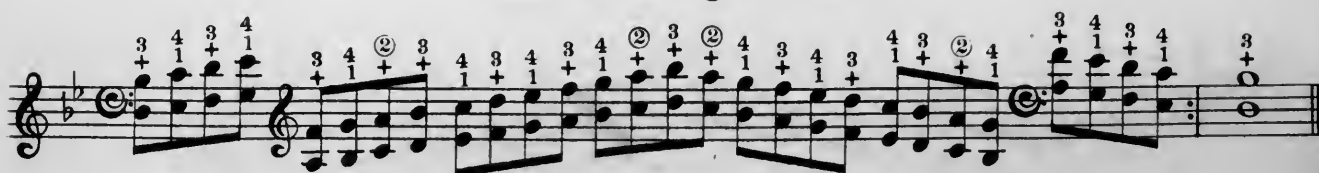
#### Scale of F. Right Hand.



#### Scale of G. Left Hand.



#### Scale of B $\flat$ . Right Hand.





## Scale of D. Left Hand.

Scale of E $\flat$ . Right Hand.

## Scale of A. Left Hand.

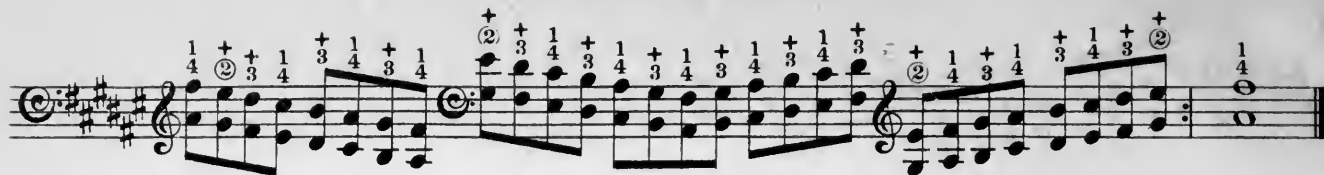
Scale of A $\flat$ . Right Hand.

## Scale of E. Left Hand.

Scale of D $\flat$ . Right Hand.

## Scale of B. Left Hand.

Scale of G $\flat$ . Right Hand.

Scale of F $\sharp$ . Left Hand.

The scale of C having no black key, the place of the second finger is immaterial. It is usually made to fall on C in the right-hand, and on G in the left.

## Scale of C. Right Hand.



## Scale of C. Left Hand.

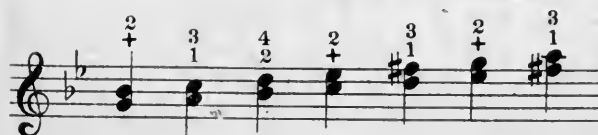
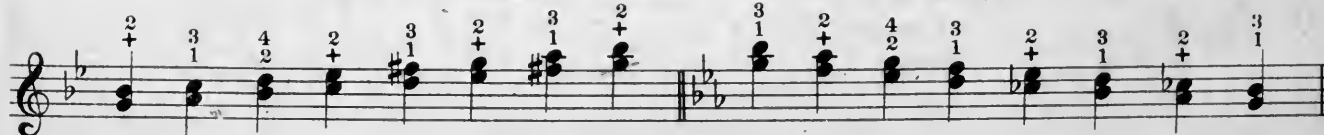
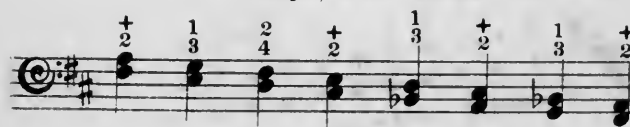
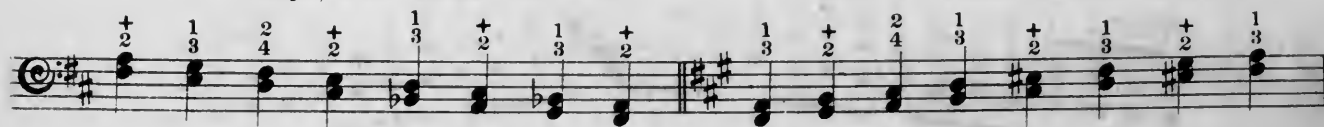


## MINOR SCALES. THIRDS AND SIXTHS.

The succession of black and white keys in a minor scale varies according to the form, melodic or harmonic, in which the scale is written. In consequence of this diversity, no regular system of fingering is possible, and it is therefore necessary to learn by heart the place of the little finger in scales of thirds, and the second finger in scales of sixths.

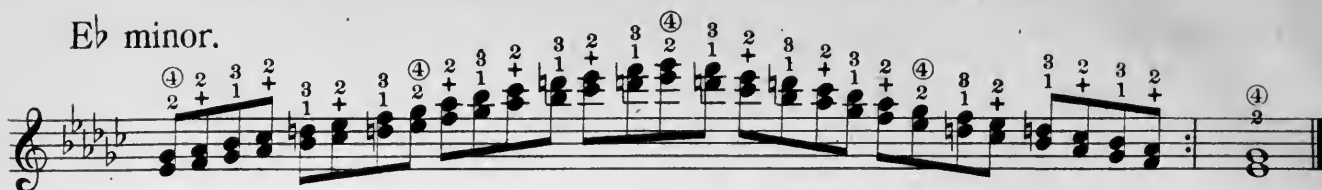
The fingering of a right-hand minor scale in harmonic form corresponds to that of an *arbitrary* left-hand scale containing a major third and minor sixth, and having as many flats in its signature as the minor has sharps, or *vice versa*, but such arbitrary scales are seldom used. The following are examples.

Scale of G minor, harmonic form. R. H.

Scale of E $\flat$  major, with flattened 6<sup>th</sup>. R. H.Scale of D major, with flattened 6<sup>th</sup>. L. H.Scale of F $\sharp$  minor, harmonic form. L. H.



## Scale having the little finger on the Third Degree.

E $\flat$  minor.

## Scales having the little finger on the Fifth Degree.

E minor.



G minor.

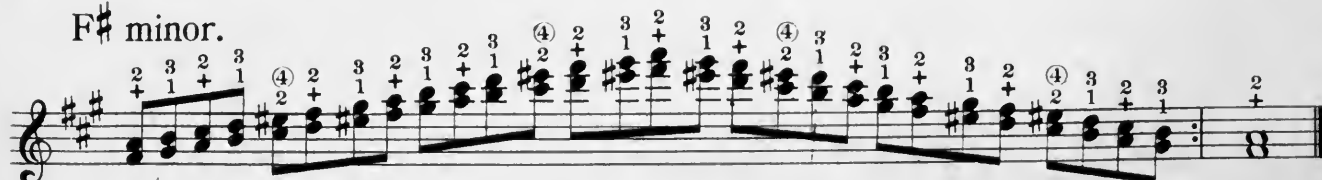
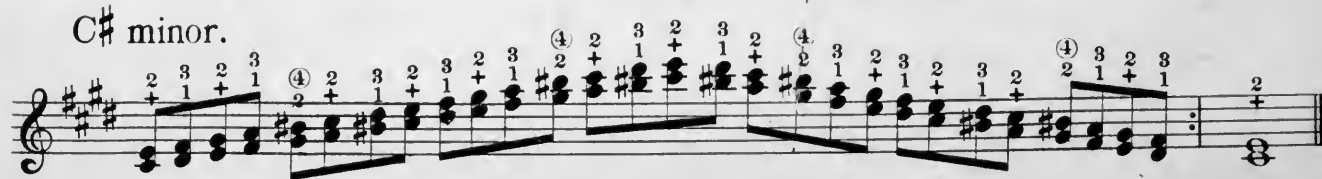


## Scale having the little finger on the Sixth Degree.

B $\flat$  minor.

## Scales having the little finger on the Seventh Degree.

B minor.

F $\sharp$  minor.C $\sharp$  minor.G $\sharp$  minor.

*Left Hand.*

Key.	Little finger on
D	D 1 <sup>st</sup> degree
G	G „ „
C	C „ „
F	F „ „
B $\flat$	B $\flat$ „ „
F $\sharp$	A 3 <sup>rd</sup> „
A	D 4 <sup>th</sup> „
E	A „ „
C $\sharp$	A 6 <sup>th</sup> „
G $\sharp$	E „ „
E $\flat$	C $\flat$ „ „
B	A $\sharp$ 7 <sup>th</sup> „

## Scales having the little finger on the First Degree.

## D minor.



## G minor.



## C minor.



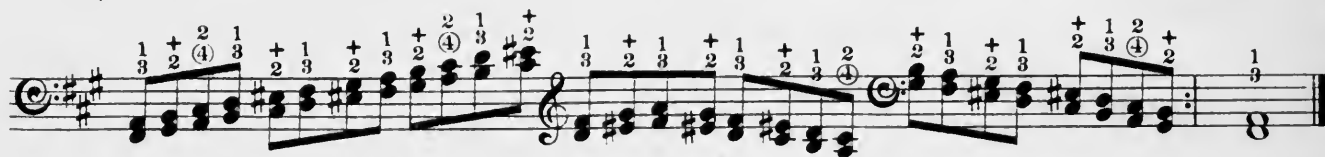
F minor.



B $\flat$  minor.



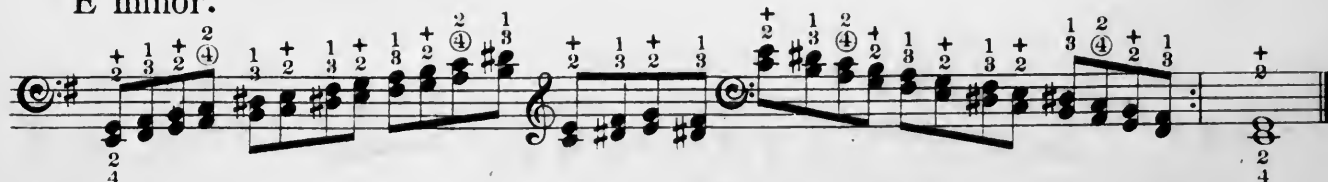
F# minor. Scale having the little finger on the Third Degree.



A minor. Scales having the little finger on the Fourth Degree.



E minor.



**C# minor.** Scales having the little finger on the Sixth Degree.





## G# minor.



## Eb minor.



Scale having the little finger on the Seventh Degree.

## B minor.



In order to play the above scales in the melodic form, it will be necessary to raise the sixth degree as well as the seventh in ascending, and to lower both degrees, so that they agree with the signature, in descending. The same fingering is available for both forms. The following examples will be a sufficient indication of the method of proceeding.

## Scale of C minor. Right Hand. Melodic Form.



## Scale of D minor. Left Hand. Melodic Form.



## SCALES IN SIXTHS.

## Order of study.

*Right Hand.*

Key.	Second finger on
E	E 1 <sup>st</sup> degree
B	B " "
F#	F# " "
C#	C# " "
G#	G# " "
E <sup>b</sup>	E <sup>b</sup> " "
F	A <sup>b</sup> 3 <sup>rd</sup> "
B <sup>b</sup>	D <sup>b</sup> " "
A	F 6 <sup>th</sup> "
D	B " "
G	E " "
C	A <sup>b</sup> " "

Scales having the second finger on the First Degree.

## E minor.



## B minor.



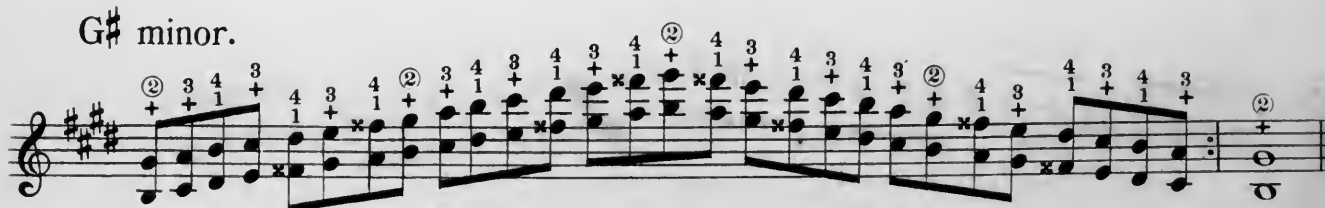
## F# minor.



## C# minor.



## G# minor.





*Left Hand.*

Key.	Second finger on
A	A 1 <sup>st</sup> degree
E	E " "
F#	G# 2 <sup>nd</sup> "
F	A $\flat$ 3 <sup>rd</sup> "
B $\flat$	D $\flat$ " "
C#	G# 5 <sup>th</sup> "
G#	D# " "
E $\flat$	B $\flat$ " "
C	A $\flat$ 6 <sup>th</sup> "
B	G# " "
D	C# 7 <sup>th</sup> "
G	F# " "

## Scales having the second finger on the First Degree.

## A minor.

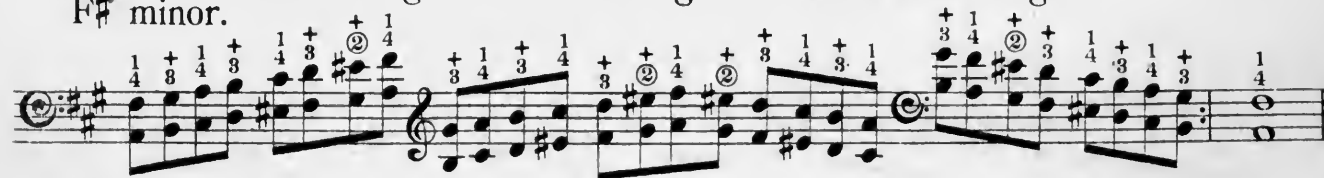


## E minor.



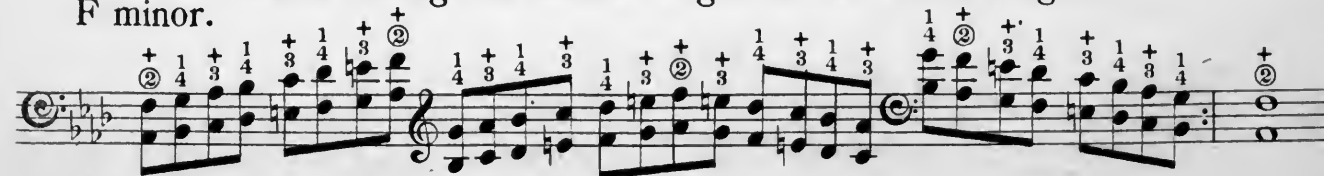
## F# minor.

## Scale having the second finger on the second Degree.



## F minor.

## Scales having the second finger on the Third Degree.



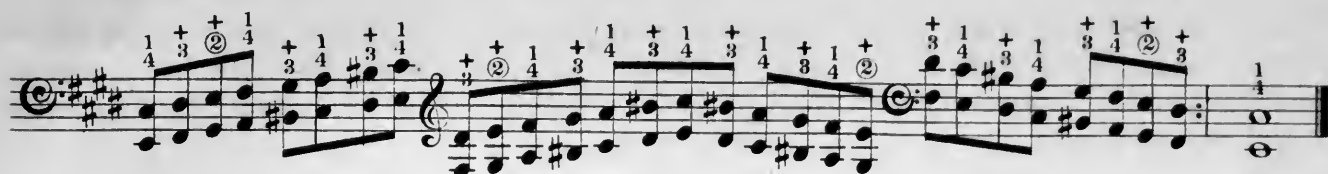
## Bb minor.



# Scales having the second finger on the Fifth Degree.

19

C# minor.



G# minor.



Eb minor.



## Scales having the second finger on the Sixth Degree.

C minor.



B minor.



## Scales having the second finger on the Seventh Degree.

D minor.



G minor.



Scales in sixths may also be played in melodic form, with the same fingering.

# CHROMATIC SCALES.

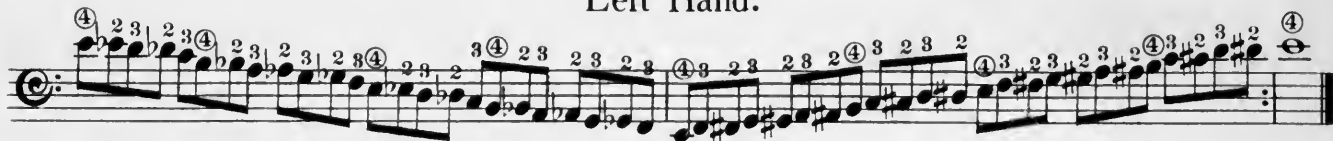
Chromatic scales of double notes are played in minor and major thirds, perfect and augmented fourths (or diminished fifths), minor and major sixths, and in octaves. They are all formed by combining certain single scales, which have to be practised separately at first. These separate scales are as follows.

SCALE N<sup>o</sup> 1. Played with the 2<sup>nd</sup> 3<sup>rd</sup> and 4<sup>th</sup> fingers. RULE. The 4<sup>th</sup> finger is used on F and C in the right hand and on E and B in the left.

Right Hand.



Left Hand.

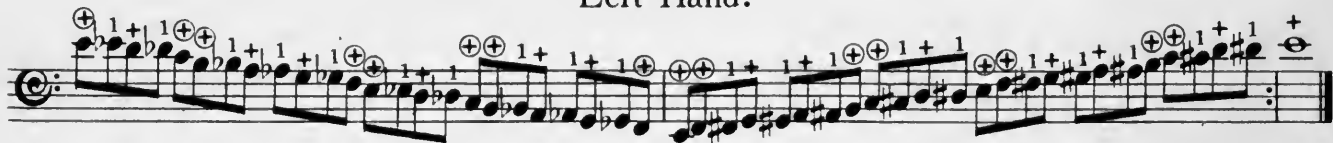


SCALE N<sup>o</sup> 2. Played with the thumb and 1<sup>st</sup> finger. RULE. The thumb is used twice, on consecutive white keys.

Right Hand.

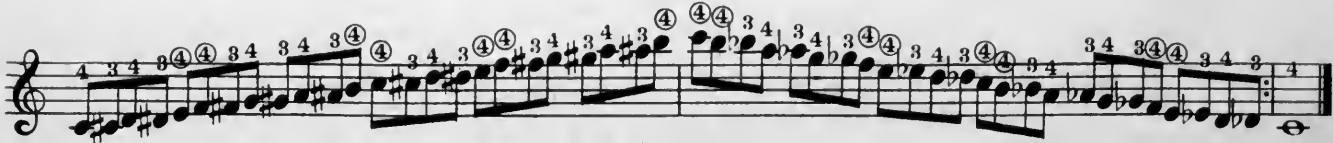


Left Hand.

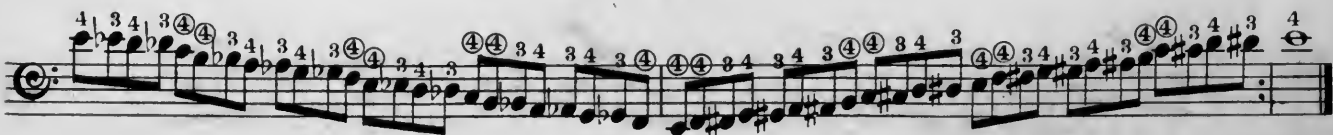


SCALE N<sup>o</sup> 3. Played with the 3<sup>rd</sup> and 4<sup>th</sup> fingers. RULE. The 4<sup>th</sup> finger is used twice, on consecutive white keys.

Right Hand.



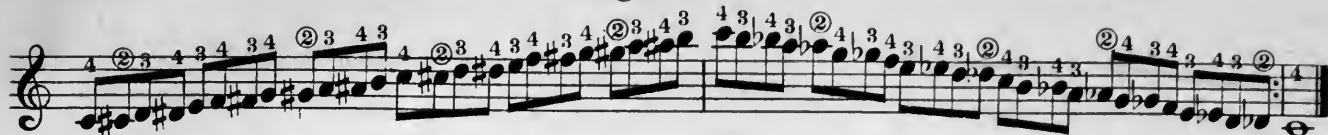
Left Hand.



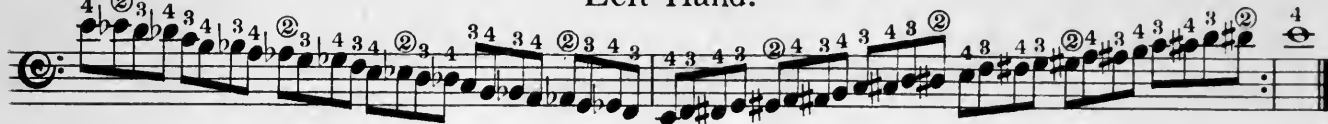


SCALE N° 4. Played with the 2<sup>nd</sup> 3<sup>rd</sup> and 4<sup>th</sup> fingers. RULE. The 2<sup>nd</sup> finger is used on C<sup>#</sup> and G<sup>#</sup> in the right hand, and on E<sup>b</sup> and A<sup>b</sup> in the left.

Right Hand.



Left Hand.

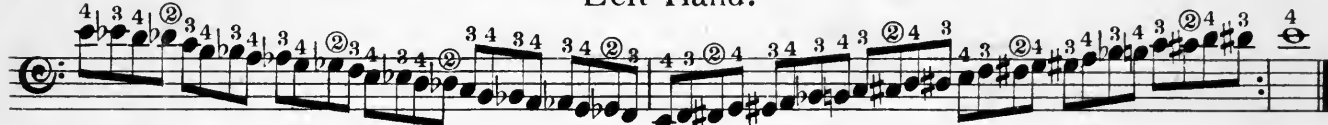


SCALE N° 5. Played with the 2<sup>nd</sup> 3<sup>rd</sup> and 4<sup>th</sup> fingers. RULE. The 2<sup>nd</sup> finger is used on B<sup>b</sup> and E<sup>b</sup> in the right hand, and on D<sup>b</sup> and G<sup>b</sup> in the left.

Right Hand.



Left Hand.



The different combinations of these scales are made as follows.

The scale in Minor Thirds employs Scales 1 and 2.

Right Hand.



Left Hand.



The scale in Major Thirds employs Scales 1 and 2.

Right Hand.

Scale I. 3  
Scale II. ⊕

Right Hand:

The right hand part consists of two staves of music. The first staff contains Scale I (major) and Scale II (minor). Scale I is written in treble clef and starts on C4. Scale II is written in treble clef and starts on C4. Both scales are written in 3/4 time and include fingering numbers and articulation marks. The second staff continues the scales, with Scale I ending on C5 and Scale II ending on C4. The scales are written in treble clef and include fingering numbers and articulation marks.

Left Hand.

Scale II.  $\oplus$   
Scale I.  $\ominus$

Scale II.  $\oplus$   
Scale I.  $\ominus$

The scale in Perfect Fourths employs Scales 1 and 2.

Right Hand.

Right Hand.

Scale I. ④  
Scale II. ③

The image shows the right-hand part of a piano exercise. It consists of two scales, Scale I and Scale II, written on a single staff. Scale I is in G major (one sharp) and Scale II is in G minor (two flats). The notation includes fingerings and articulation marks. The scales are written in a single system, with Scale I on the first line and Scale II on the second line. The scales are written in a single system, with Scale I on the first line and Scale II on the second line. The scales are written in a single system, with Scale I on the first line and Scale II on the second line.

Left Hand.

[illegible]

Scales of perfect fourths for the left hand are seldom met with, as they do not form satisfactory progressions with an upper part in the right hand. Fourth in the right hand do not sound well unaccompanied, but taken together with a single scale in the left hand they form a succession of chords of the sixth, which is frequently employed, for example.—



The scale in Augmented Fourths (or diminished fifths) employs Scales 1 and 2.

### Right Hand.



### Left Hand.



The scale in Augmented Fourths may also be played by combining Scales 2 and 5. This method is more suitable for small hands.

### Right Hand.



## Left Hand.

Scale II. ⊕  
Scale V. 8

The scale in Minor Sixths employs Scales 2 and 3.

## Right Hand.

Scale III. ④  
Scale II. ⊕

## Left Hand.

Scale II. ⊕  
Scale III. ④

The scale in Major Sixths employs Scales 2 and 4.

## Right Hand.

Scale IV. 4  
Scale II. ⊕

## Left Hand.

Scale II. 1  
Scale IV. 4

Scale III. ④ 3 4 3 1  
Scale II. 1 ④ ④ 3 4 1 ④ ④ 3 1 ④ ④ 1 ④ ④ 3 4 1 ④ ④ 3 1 ④

[illegible]

Right Hand.

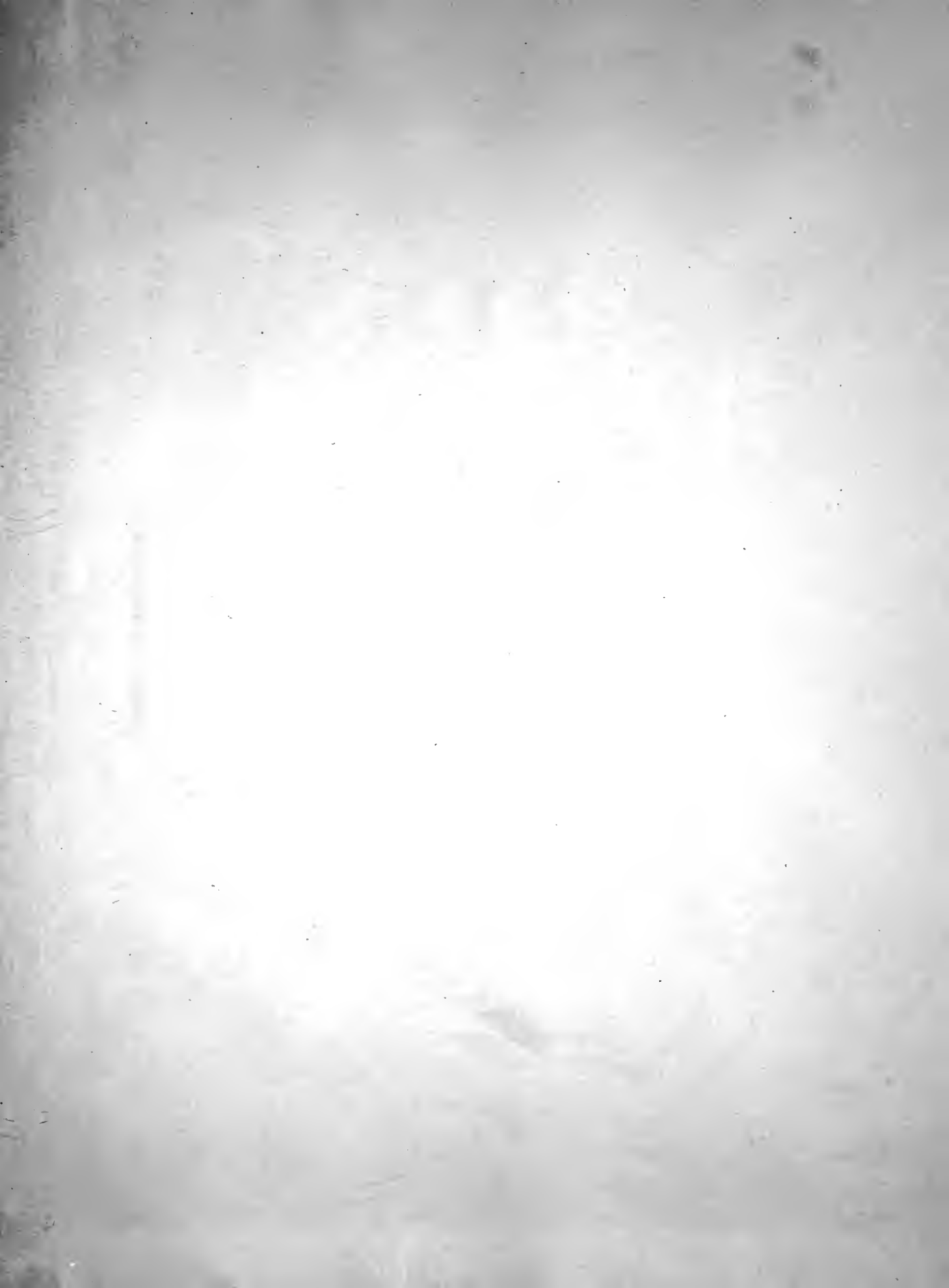
Scale V.

The musical notation for Scale V, Right Hand, consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains two measures of eighth notes, each with a slur and fingerings 4, 3, 4, b2. The second measure has a circled 2 above it. This is followed by a double bar line. The second staff continues the scale with eighth notes, slurs, and fingerings 3, 4, b2, 3, 4, 3, 4, b2, 3, 4, 3, 4, b2, 3. It also features a circled 2 above the fourth measure. The piece concludes with a final C-clef, a repeat sign, and a whole note chord consisting of B-flat, A, G, F, E, D.

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Taylor, Franklin  
Double scales

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